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rather more distinctively theological, Dr. Gordon's exposition aims consistently to generalize and to give wider significance to Biblical events and terms, to give a broad and inspiring view, correlating personal experience with the august things of religion.

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MORAL TRAINING IN THE SCHOOL AND HOME: A MANUAL FOR TEACHERS AND PARENTS. By E. HERSHEY SNEATH, Ph.D., LL.D., AND GEORGE HODGES, D.D., D.C.L. New York: The Macmillan Company, 1913.

Examination of this well-meant and more or less useful little manual confirms an impression that the science of pedagogy, apart from the labors of Mme. Montessori and a few others, is still in the stage of dubious groping. The authors make a reasonable plea for moral training in the schools, affirming that the demand for such training already exists and that its non-fulfilment is due to mere inertia. We are behind France and Japan in this matter, they remark. The teaching of ethics in the grades, it is maintained with obvious justice, should not be attempted. But the virtues and vices of each stage of the child's development need to be determined, and here the so-called "recapitulatory theory" of individual evolution is of service—giving a certain amount of guidance, which may be supplemented by the results of a *questionnaire*. Psychology, however, is slow in providing answers to practical questions, and it is apparent that for the present, as in tentative efforts in the past, the chief reliance must be placed on common sense. The method of moral instruction most insisted upon by the authors of the treatise under notice is the indirect method of story-telling—the stories to be not of the old-fashioned, ultra-moral, Sunday-school type, but entertaining in themselves, and the application to be left to the child's intelligence. The power of suggestion is something of a modern fad, and it is perhaps permissible to inquire whether its effect is not overrated. To furnish the mind with sound thoughts and beautiful images is, of course, a recognized office of literature, and the ultimate influence of literature upon character may be very great. But on the other hand, is there not a tendency with children as with persons of mature years to keep fiction in a separate compartment of the mind? We love King Arthur because he is romantic, not because we expect to be, or want to be, like him. The puny child will revel in tales of martial exploits without necessarily trying to become athletic; the idle but imaginative child will thrill to a tale of prompt efficiency, but one seems to see him coming late to school all the same. Perhaps the pupil who best takes in the story illustrating the value of accuracy will profit least by the moral. In general, it would seem not nearly so hard to make children see the relation of accuracy to a railroad accident as to make them feel that the virtue has any vital relation to *them*. Yet if the method be not trusted too far, and if literary instinct be not perverted for the sake of immediate moral application, it may be hoped that much good will result from the story-telling programme.

*Moral Training in the School and Home* illustrates the tendency of pedagogy in its present rather uncertain frame of mind to quote late authorities for rather obvious facts and to rely upon all sorts of authorities (including Aristotle) for its general ideas. One wishes that that obvious afterthought of Coleridge's in the last stanzas of "The Ancient

Mariner" would not be cited as a moral lesson inculcating kindness to dumb animals.

Of considerable value to teachers and parents will be the carefully selected lists which the book contains of stories designed to illustrate the several kinds of virtues. These tales are of excellent quality and not above average juvenile tastes.

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LAST POEMS. By JULIA C. R. DORR. New York: Charles Scribner's Sons, 1913.

Julia Caroline Ripley Dorr was born in Charleston, South Carolina, in February, 1825, and died at Rutland, Vermont, in January of the present year. She was one of those American women who preserve a serene faith and a fine responsiveness to whatever goodness and beauty there may be in the world into the twilight of a serene old age. The interest of her fiction and other prose writings has faded somewhat in the passage of time: in her poetry there is a spirit of more permanence.

The influence of the really great poets is all about us: it is in our daily speech, in the books we read, in the thoughts we think. And their great works are landmarks none may ignore. We are impressed by "Paradise Lost" as we are by the pyramids—and our feeling in each case may be sincere, though we have neither poetical nor archæological tastes. But the number of those who care for good verse as most people care for comely architecture, pleasant pictures, or tuneful music is small. By these, however, the poems of Julia C. R. Dorr, will not be found wanting in quiet charm. These poems are not powerfully imaginative, nor do they reveal much verbal inspiration—the memorable phrase is lacking, and something of a tendency toward conventional imagery is shown—but the verses have always an adequate richness of expression, and they are genuinely lyrical. Verses like that which begins "O, strong young runner in the race of life" possess language-music and somewhat the ring of passionate utterance.

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MERCHANTS FROM CATHAY. By WILLIAM ROSE BENET. New York: The Century Company, 1913.

There is a feeling, known to some of us, that poetry, among artistic media, should be reserved for those conceptions which no other medium can well be used to express—for the great and elemental utterances or for the beauty that borders on the sublime. The validity of such a feeling, however, may be questioned; and certainly there seems to be no adequate reason why people of good taste, in general appreciative of the fine arts, should fail to find a sufficient reward of enjoyment in the perusal of such verse as Mr. Benét has given us in "Merchants from Cathay." The dexterous meter, making a fine mosaic of rhythm, image, and tripping phrase, and the vigorous, wholesome temper of it all, call for something more than perfunctory commendation. The author shows a quaint originality of fancy and a definiteness of feeling and point of view that win respect and give pleasure. Occasionally tapestry-like in mere decorativeness of effect, and in sentiment often short of the thrilling, the verses are in no case shamefully weak and now and then yield the surprise of discovered beauty.